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MUSIC HANDBOOK FOR PRIMARY GRADES

PARKROSE PUBLIC SCHOOLS
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PREFACE

An appreciation and understanding of music is a vital part of man's culture. A comprehensive elementary school education will include certain musical skills and concepts. The following curriculum guide has been based upon these skills and concepts. It is hoped that the suggestions, explanations and resource materials will aid the elementary classroom teachers as they involve their students in this universal medium. Primary teachers are urged to correlate many of the suggested concepts in their grade-level curriculum and to use the suggested activities.

In order to assist the intermediate teachers, a less structured guide has been developed under separate cover whereby teachers can obtain help for supplementing the work of the itinerant music specialists.

INTRODUCTION

The music program in the primary grades is the basic responsibility of the classroom teacher. Although there are full-time music specialists for the elementary schools, their time is presently devoted to the intermediate grades.

This guide is intended to help the primary teacher develop a music program that will enrich all areas of the curriculum. It includes a detailed outline of the basic music concepts for all of the elementary grades in Parkrose. Further, it contains suggestions for activities which may develop understanding of the concepts. The pages of activities have been color coded by grade level.

We encourage you to evaluate these activities and report their suitability for your grade level. If you have a favorite activity that we have not included in the guide, would you share it with us so that it may be included when the guide is revised?

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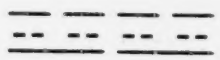
SECTION ONE
CONCEPTS FOR MUSIC EDUCATION

1. RHYTHM
   A. Music involves rhythm.
      1. Identify the difference between pulse beat and rhythm patterns through repeated body movements.
      2. Further clarify the meaning of the two terms by use of percussion instruments.

   B. Music contains an endless variety of rhythm patterns consisting of groupings of longer or shorter sounds or silences.
      1. Identify a familiar song by hearing the rhythm of its melody played on a percussion instrument or clapped.
      2. Study songs whose rhythm patterns show the relative duration of musical sounds, e.g., blank notation:



      3. Discover that similar rhythm patterns may be found both in a song and in an instrumental composition.
      4. Identify a song by seeing the musical notation of the rhythm of its melody.

C. Music usually has a recurring pulse (or beat) within it.
   1. Discover by ear the set in which music moves -- twos, threes, fours, sixes.
   2. Construct a visualization of the pulse in blank notation.
   3. Observe which meter was selected to record the set on the printed page.
   4. Learn that the meter signature signifies how many and what kind of note values are to be placed between bar lines.
   5. Learn that the function of the bar line is to divide the beats into visual sets and establish a natural accent.
   6. Learn to write different meter signatures and set of time values appropriate to them.

D. Meter offers a means of measuring mathematically both pulse and rhythm pattern.
   1. After listening, singing, playing and moving to a simple song, the children will:
      a. Compare the pulse (beat) with the rhythm of the melody through blank notation as the song is performed.

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      b. Identify the meter selected to write this song in musical notation.
      c. Clarify and name the mathematical relationships of the time values by comparing them to a division of the whole into halves as studied in mathematics.

2. Children will discover that in part songs, rhythmic patterns composed of half, quarter and eighth notes may move against whole notes in other parts.
3. They will experience music in which the composer employed a fermata (hold) to indicate his desire for a longer sound than that called for by the note value.

E. Within a given metrical scheme numerous rhythmic combinations are possible.
1. Create rhythm patterns within a given metrical scheme.
2. Study and compare the different expressive meanings that composers have created through the use of similar melodic patterns scored in the same meter.
3. Be encouraged to compose music containing a variety of interesting rhythm patterns that serve their expressive purposes.

F. Changes of meter may occur within a composition.
1. Children should study the notation of themes in which famous composers have used changes of meter in portraying their expressive ideas.
2. Children will discover that a change of meter within a phrase is necessary to score certain folk songs.
3. Teachers should encourage children to use changes of meter to notate their original ideas as they compose music.
4. Children might experiment with changes of meter within a familiar song that will result in changing its original character, e.g. - Yankee Doodle - original 2/4 to 3/8.

G. Any deviation from the commonly accepted accent is called syncopation.
   1. Learn to recognize syncopation by listening to recorded examples of jazz, spirituals and Latin American music.
   2. Identify the difference between pulse and syncopation through clapping or playing percussion instruments.

II. MELODY

A. Melody is made up of a series of tones moving in a single line.
   1. The children will identify the lower and higher sounds in familiar songs, through listening experiences, by the use of appropriate body movements, and by pitch producing instruments. The terms higher and lower will be verbalized and forms of blank notation will be used to visualize higher and lower patterns. Experiences with blank notation might be coordinated with body movement (hand designs and other movements), flannel board, chalkboard, or charts. All of these will demonstrate that melody is represented horizontally and will lead to visualization of musical notation.
   2. They will also recognize ascending and descending portions of melodies. As their understanding of these concepts increases, they will be led to visualize melodies in musical notation.

B. Tones in a melody repeat or change.
   1. Isolate and study a specific pattern in order to discover the repeated tones.
   2. Relate the repeated tone pattern to the other elements of the melody which precede or follow it.

C. When tones in a melody change, they may go up or down in a regular succession of half-steps, steps or by leaps.
   1. Another type of melodic contour which children will experience as they sing and play will be scale-like. Patterns which move scale-wise provide opportunity to discover the direction of the melodic movement. They should be led to relate this pattern in blank notation to the appropriate music symbols on the staff and to become familiar with the appearance of a scale-wise pattern which is imparted by the space-line and line-space relationship. Eventually they will come to relate various scale patterns to their tonal centers through the use of numbers and/or syllables.
   2. Chord-wise patterns are another type of melodic contour with which children should become familiar.

D. Musical notation is a set of visual symbols that show the relationships that can exist among tones.
   1. The foregoing experiences with scale and chord patterns will aid in the recognition of pitch relationships (intervals) as they appear in the melody. This is a basic to the development of the ability to

interpret musical notation which should be a major concern of any form of music education. Children should develop the ability to hear in their minds sounds of the various intervals and to use the proper intervalic names as a foundation for music reading, e.g., 3rd, etc.

2. Children need opportunities to create melodies and to learn some of the techniques for notating them.

E. The structure of some melodies is harmonic.
   1. As has been observed, some melodies are built from leaps that define chords associated with the tonal pattern of the melody. Children should be encouraged to:
      a. Observe such chordal sections of melodies.
      b. Experiment with using specified chords to harmonize the melodies.
   2. The "Andante" of Haydn's Surprise Symphony outlines tonic and dominant chords.

F. Two or more lines of melody may move together simultaneously thereby creating a polyphonic texture.
   1. Children will discover the texture of polyphonic music as they learn how the melodies of a two or three part round fit together while they sing.
   2. Adding descants to familiar melodies and singing two songs that fit together will further their understanding.
   3. They should also listen to a fugue or a canon to discover the use of

imitation and other devices that a polyphonic composer uses in writing such a composition.

III. FORM

A. The internal organization of a musical composition creates its own design (form in music).

1. Children become aware of the various elements of music if they are encouraged to:

a. Listen to a musical composition and respond to its melody, rhythm, harmony, tempo, and/or dynamics by singing, moving, and playing tonal and percussive instruments.

b. Discover likenesses and differences among phrases and/or sections and patterns.

c. Discuss what they have learned through these experiences.

B. The relationship of the parts to the whole is evident among phrases rather than within phrases.

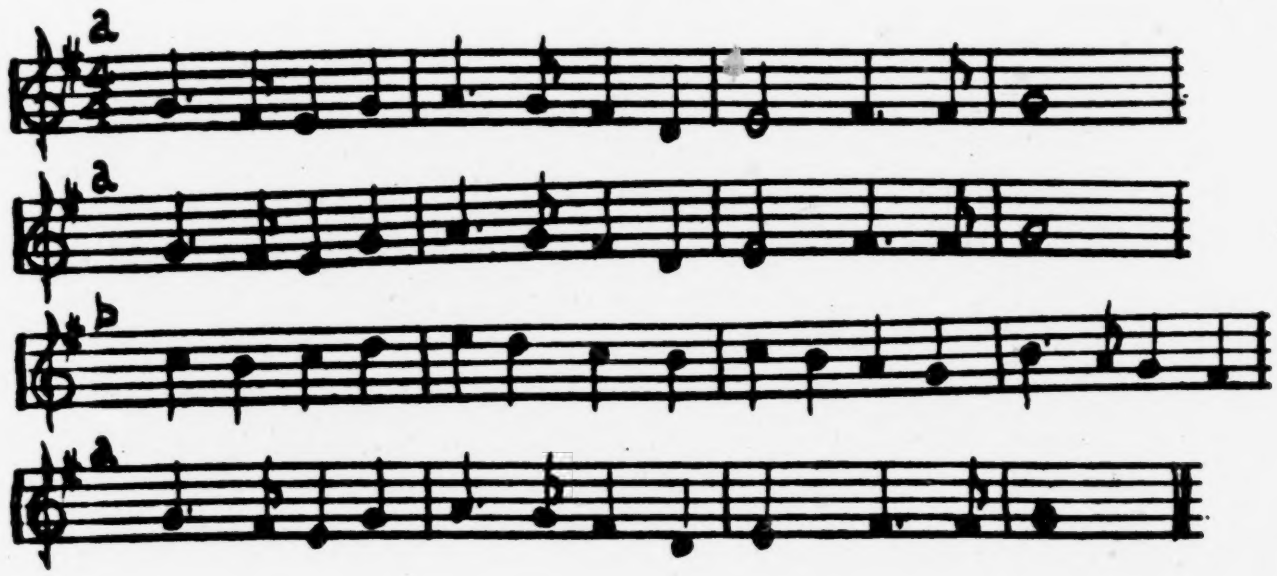
1. Listen to discover where a musical idea or phrase ends and another one begins.

2. Compare a musical phrase with an idea in language.

3. Design the musical phrase with movement.

4. When children have a beginning understanding of the phrase structure of a musical composition through experience in listening, singing, playing, the movement, they will:

a. Discover phrases in songs which have identical text and music; or ones in which the music is identical and the text is different.
b. Develop an awareness of identical phrases in orchestral music. They should have opportunity to listen to a composition with identical phrases and to indicate the repetition through expressive body movement.
c. Observe and identify identical phrases on experience charts, on the chalkboard, and in textbooks.
d. Play the identical phrases on melody bells or select other appropriate instruments to play the melodic rhythm.

e. Verbalize their understanding of identical phrases.
Example:

f. Create songs to reinforce their understanding of identical and contrasting phrases.

IV. HARMONY

A. Harmony is a vertical organization of two or more tones.
   1. When children have learned to distinguish aurally between single tones and several tones sounded simultaneously, the teacher will help them identify a chord as having two or more tones.
   2. There should be the opportunity to build chords on the music staff to discover the relationship of the intervals formed by notes placed in line, line, line or space, space position.
   3. The teacher should lead the children to discover by ear that chords may be minor as well as major.
   4. As an added experience the children might listen to two notes of a chord and try to determine the sound of the third tone which is implied.

B. Harmony may be an accompaniment to a melody.
   1. Play and hear the accompaniment to a one-chord song on an autoharp or resonator bells.
   2. Listen for chord changes in the autoharp accompaniment to a familiar song.
   3. Experiment to find appropriate chord changes for the accompaniment of a familiar song.
   4. Discuss how harmony contributes to mood, beauty, and interest in a composition.
   5. Sing familiar songs harmonizing phrase endings by ear.

C. Harmony and melody are closely related.
   1. Children will listen to the tones of a chord played in succession and then simultaneously learn that melody and harmony may use the same tones in a horizontal and vertical arrangement.
   2. Children will discover that when a succession of chordal tones appears in a melody, that chord is a fitting accompaniment.

D. Melodies having the same harmonic structure may be combined.
   1. Children will discover that when an identical melody is presented by two or more parts entering at different points in time, a canon is created.
   2. Children will discover that when several melodies of individual design are heard or performed simultaneously, polyphonic music results.

E. Composers experiment with combinations of tones, resulting in different musical effects.
   1. Experiment with combinations of tones considered dissonant in classical harmony, using voices, bells or piano.
   2. Experiment with the pentatonic scale, using five bells; sing songs using the pentatonic scale; and listen to examples of pentatonic music for orchestra.
   3. Strike three or more consecutive notes on the piano at the same time to understand the idea of tone clusters.
   4. As children study various peoples and their cultures, they may become aware that certain cultures have their own distinctive harmonic idiom.

V. EXPRESSIVE QUALITIES

A. The choice of an appropriate tempo is a critical factor in the realization of the expressive intent of a musical composition.
   1. Discover that the tempo for certain songs is directly related to the type of movement that is suggested by them.
   2. Discover that in some compositions the tempo may change with a change in the sets of the pulse. (Refer to Rhythm C-1.)
   3. Discover the importance of an appropriate tempo by varying the tempos of familiar songs.
   4. Children will also have the opportunity to discover that tempo markings may be indicated in precise terminology, e.g., allegro ma non troppo.

B. Within a composition the tempo may change for a variety of expressive purposes.
   1. Children will discover that a change of tempo within a composition may be used to:
      a. Convey descriptive implications.
      b. Create varying moods.
   2. Children will learn tempo markings that call for a gradual change of speed.
   3. They will discover that ritards or accelerandi may imply cadences or climaxes.
   4. The children will learn that composers have used a change of tempo as means of achieving variety to consecutive sections of longer and more complex compositions.

C. Every musical sound possesses some degree of loudness or softness (dynamics).
   1. Children will discover that:
      a. Some compositions are louder or softer than others.
      b. Music may become gradually louder or softer within a composition.
      c. Music may become suddenly louder or softer within a composition.
   2. Contrasting dynamic levels in a composition evoke similarly contrasting responses from children. Continued experiences with dynamics will enable children to relate dynamics to expressive meaning.

D. Dynamic contrasts provide a source of variety and expressive meaning in a composition.
   1. Discover that dynamics add variety to music by singing or playing a song at a singly dynamic level and listening to the monotony.
   2. Select an appropriate dynamic level for performance in singing or playing the piano or other instruments.
   3. As children compare the dynamic levels through listening to musical passages, they will discover that loud is loud only when compared to soft.
   4. Children should come to understand that in order to achieve an artistic performance, they will want to relate the text and the nature of the music to appropriate dynamic levels and follow the dynamic markings in the musical score to interpret it properly.

E. Subtle relationships exist between changes of dynamics and changes of tempo and/or melodic direction.

1. There should be ample opportunity for them to play or sing familiar songs experimenting with contrasting effects of dynamics and tempo.
2. Children should recognize that crescendo and decrescendo do not automatically mean accelerando and ritardando.
3. Children should determine that artistic performance may require the reversal of the natural tendencies, e.g., soft music may accelerando and remain soft, loud music may ritardando and remain loud, crescendos may occur without accelerando or diminuendos may occur without ritardandos.

F. Characteristic qualities of sounds are determined by the types of voices or instruments which produce them.
   1. Children should experiment with either their speaking or their singing voices to discover the variety and range of sounds individuals can produce, e.g. children's, men's and women's voices and their ranges.
   2. Discover and identify similarities and differences in the sounds of various orchestral instruments heard individually.

G. When individual instruments are combined, new effects of tone color are created.
   1. Opportunities need to be provided for students to listen to two or more individual instruments that are heard simultaneously, and recognize the new effect created by their combination.
   2. Children will have many opportunities to see how tone color can add variety to music as they listen to the strings, woodwind, brass and percussion in an orchestra or band.

GENERAL MUSIC OUTLINE
Grade One

I. Singing
   A. Learning songs by imitation (rote)
   B. Matching tones (class and individual participation)
   C. Playing singing games
   D. Singing for enjoyment

II. Listening
   A. Listening for pleasure and enjoyment
   B. Using listening for ear training
   C. Listening for:
      1. Rhythm and beat 2. Melody or theme 3. Mood of music 4. Instruments

III. Moving to Music (Rhythms)
   A. Making free rhythmic responses to music by:
      1. Walking or stepping in place
      2. Running
      3. Skipping
      4. Galloping
      5. Hopping
      6. Jumping
      7. Marching
   B. Learning to use and enjoy simple rhythm band instruments

C. Using dramatic and mimetic play
D. Becoming aware of the difference between the rhythm and the beat

IV. Playing Instruments
A. Learning to use rhythm instrument to:
1. Accompany singing
2. Enhance dramatizations
3. Aid in rhythmic learning
4. Aid indiscrimination of musical sounds

V. Creating Music
A. Providing opportunities for original responses in rhythms, songs, playing instruments and listening

VI. Reading Music - Concepts of reading music can be learned by a systematic use of Mary Helen Richards' charts
A. Beginning an awareness of staff, treble clef, notes, bar line, rests, dynamics (loud f, soft p)
B. Teaching an awareness that music (notes) moves by steps, skips or leaps

Grade Two

I. Singing
   A. Learning songs by rote (old and new)
   B. Matching tones
   C. Playing singing games - more sophisticated

II. Listening
   A. Listening for pleasure and enjoyment
   B. Using listening for ear training
   C. Further development in listening for:
      1. Rhythm and beat 2. Melody or theme 3. Mood of music 4. Instruments

III. Moving to Music (Rhythms)
   A. Continuation of free rhythmic activity - walking, marching, etc.
   B. Participating in rhythm band
   C. Using more sophisticated dramatic and mimetic play
   D. Learning the difference between rhythm and beat
   E. Using directed rhythms and dances

IV. Playing Instruments
   A. Using rhythm instruments in band
   B. Beginning the use of the autoharp
   C. Using the piano to learn to play simple songs

V. Creating Music
   A. Developing original responses in rhythms, songs, playing instruments, listening.
   B. Beginning to make original melodies as class activity.

VI. Reading music
   A. Preparing for note reading
   B. Becoming aware of staff, treble clef, bass clef, bar line, repeat marks, rests
   C. Making music move by steps, skips or leaps
   D. Using dynamics (loud f, soft p, very loud ff, very soft pp)
   E. Teaching note values - whole, half, quarter, eighth
   F. Beginning an awareness of note names - a, b, c, d, e, f, g on the treble clef staff.

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Grade Three

I. Singing
   A. Using rote songs (old and new)
      1. Accomplish as class and individual
      2. Striving for expressive interpretation
   B. Matching tones
   C. Using singing games
   D. Using rounds and descants (three-part rounds)
   E. Aiding pupils in tuning their voices to sing "on pitch" as nearly as possible

II. Listening
   A. Listening for pleasure and enjoyment
   B. Using listening for ear training
   C. Emphasizing and discussing simple elements in music
      1. Rhythm and beat 2. Melody or theme 3. Mood 4. Instruments 5. Form, phrases, etc.

III. Moving to Music (Rhythms)
   A. Continuing free rhythmic activity
   B. Using rhythm band activities
   C. Using more sophisticated dramatic play
   D. Further discriminating between rhythm and beat

E. Developing rhythmic skills - clapping, moving, etc.
F. Using more sophistication in directed rhythms and dances

IV. Playing Instruments
A. Using rhythm instruments
B. Making further use of autoharp
C. Making further use of piano
D. Introducing other special instruments (melody, etc.)

V. Creating Music
A. Developing original responses in rhythms, songs, instrument playing and listening
B. Using more extensive activities in creating original songs as individuals and entire class

VI. Reading Music
A. Obtaining more practice in note reading
B. Learning the staff (names of lines and spaces)
C. Learning note names and values
D. Learning treble clef, bass clef, bar lines, repeat marks and rest values
E. Making use of sharps and flats
1. Sharp raises note $\frac{1}{2}$ step
2. Flat lowers note $\frac{1}{2}$ step

F. Understanding the use of:
   1. First and second endings
   2. D. C. al fine
   3. Fermata (hold)
   4. Accent
   5. Time signature 2/4, 3/4, 4/4 (meter)
   6. Slur
   7. Dotted notes (how the dot affects the note)

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HOW TO TEACH A SONG BY ROTE

A rote song is learned through a process of a child's hearing and reproducing what he hears. Better singing will be achieved if the teacher will teach the song away from the piano, adding piano accompaniment after the song has been learned by the children.

A. These songs may be motivated in many ways such as:
   1. Telling a story which correlates with the music.
   2. Pantomime the idea and let children guess.
   3. Pictures
   4. Listening first to the music only and perhaps moving to it.
B. Sing the song in its entirety, first having given the children a question or two to find the answer in the selection.
C. If the children are ready and the song is very short, continue; if not, wait until the next day.
D. Sing the song again having the children hum.
E. Next, you might sing the song leaving out a word or phrase, letting the children come in on these.
F. Now try singing it together, listening to hear whether they are singing it correctly.
G. When the children know the song well, let them sing it without the teacher.

In teaching a song by rote, it is essential to remember to take time for any spots where the children have trouble. Isolate the difficulties and work them out.

It is better to spread out the learning of a song rather than try to perfect it in one day.

CORRECT POSTURE FOR SINGING

The ultimate goal of any singing method is producing beautiful music. The posture of the children is very important in order to achieve this goal. Remind the children to sit "tall", with both feet on the floor. Have the children stand often when they sing, as it helps them to be more alert and aware of what they are doing.

PRESENTING A LISTENING LESSON

1. Introduce the lesson topic with a general overview that will stimulate interest.
2. Ask a question that will focus specific attention on the composition.
3. Play the recording with a view to solving the question asked.
4. Lead the children to discover the answer to the question previously asked.
5. Play the recording again, having the children listen for characteristics previously discussed.

USING RHYTHM INSTRUMENTS

Rhythm instruments are an excellent way to experiment with and use the elements of music learned from the Mary Helen Richards' charts and the Silver Burdett texts. The simple rhythms read from the charts and played on various instruments build confidence in reading and enlarge the scope of their use.

As to using the rhythm instruments as an accompaniment to songs, they should be added after the song is learned and used with discrimination.

Bells	Chimes	Drum	Maracas
Finger Cymbals	Cymbals	Sticks	Gong
Tambourine	Sand Blocks	Tuned Bells	
Wood Block	Triangle	Tuned Bottles	

If these instruments are not available some can be made by the children. It is suggested that the making of instruments should not be a substitute for the singing and playing and listening activities, but should be used in art as crafts in conjunction with the music activities.

1. Drums may be made from oatmeal cartons, ice cream bucket, nail kegs or large containers.
2. Maracas may be made from old light bulbs covered with paper-mache. When dry, break the glass. They can also be made from spice boxes, etc., by

filling with rice, dry corn, etc. Fill the box, secure the tops and push a stick through from the bottom to the top.

3. Sticks may be made of doweling of small diameter, cut in 12-inch lengths.
4. Wood blocks may be made from section of old baseball bats or bowling pin.
5. Triangles may be made of horseshoes or large nails suspended.
6. Cymbals may be made of resonant metal covers (lids) or brass trays.
7. Jingle sticks may be made of jingling metal disks (disks used in roofing, or bottle caps) fastened loosely on a stick.
8. Chimes may be made of silver spoons of different sizes, suspended on resonant curtain rods.
9. Tambourines may be made from two paper plates or small pie tins with little caps fastened between them for jingles.

USING THE AUTOHARP

Playing instructions:

The auto harp should be placed on a table with the longest side of the autoharp toward your body. Use your left hand in a relaxed position to press the necessary chord buttons. Be sure to press down firmly on the button. The right hand will strum the strings beginning with the heavy strings and going to the light ones. A felt pick may be used to produce a pleasant sound for an accompaniment.

1. Introduce the autoharp by name and show the instrument.
2. Discuss why part of its name is "harp".
   a. strings
   b. shape
3. When it is held in a flat, level position, what does the shape remind them of? It resembles a grand piano. Discuss the difference between grand and upright pianos.
4. Have the children close their eyes as you strum several chords. Have them raise their hands each time they hear a different chord.
5. Have the children open their eyes and watch you strum. What makes the different (chord) sounds? Can they see the fingers of your left hand pressing the different buttons?
6. Accompany the class on the autoharp for some of their songs. Chords for songs are given in Book 2 and Book 3 of Silver Burdett.
7. Discuss what makes the sound, difference in sound according to the size (length and thickness) of the string. Experiment with other devices to further emphasize this idea. At this time, music can be correlated with science in a unit of sound, preferably in the second or third grade.
8. Have the children practice strumming at their seats (with imaginary autoharps), moving their right hands away from the body on the correct beat as the teacher plays the autoharp.
9. Let some of the students strum the autoharp as you press the buttons. The students at their seats continue to practice strumming.

10. Strumming in 3/4: one strum per measure (strum -- rest -- rest)
2/4: one strum per measure (strum -- rest)
4/4: two strums per measure (strum -- rest -- strum -- rest)

Cover items 1 through 6 in the first grade, 1 through 10 in the second and third grades.

Suitable songs for use with the autoharp from Silver Burdett, Books 1 - 2 - 3:

First Grade

"O Tannenbaum"
"The Angel Band"
"Ha, Ha, This-a-way"
"I Am a Pretty Little Dutch Girl"
"Row, Row, Row Your Boat"
"The Mouse in the Pantry"
"Cock Robin"
"Nick-Nack, Paddy Whack"
"Where Are You Going To, My Pretty Maid?"
"An Old Fish"
"Hush, Little Baby"
"A la volette"
"Four Dukes A-Riding"
"A Man of Double Deed"
"The Pawpaw Patch"
"En roulant ma blonde"

Second Grade

"Sandy Land"
"Cotton Needs Picking"
"Oh, Susanna"
"Clap Your Hands"
"We're Going Round the Mountain"
"America, the Beautiful"
"Shoo, Fly"
"Paper of Pins"
"Mister Frog Went A-Courtin"
"Race You Down the Mountain"
"Winter, ade!"
"Good-by Old Paint"
"Sheep Shearing"
"The Crawdad Hole"
"Going Over the Sea"
"Marching to Pretoria"

Third Grade

"Oh, Susanna"
"Marching to Pretoria"
"Sheep Shearing"
"Sandy Land"
"Ha'Sukkah, Mah Yafah"
"El Nacimiento"
"The Pinata"
"Zumba, Zumba"
"There Was an Old Woman"
"Polly Wolly Doodle"
"The Shoemaker"
"La calle ancah"
"This Land is Your Land"
"Springfield Mountain"
"Down in the Valley"
"The Donkey's Last Will"
"Hawaiian Rainbows"
"White Coral Bells"

Records that should be in your school library:

1. Peter and the Wolf by Serge' Prokofieff
2. RCA Listening Albums for all grades
3. Surprise Symphony by Joseph Haydn
4. Toy Symphony by Joseph Haydn
5. Sleeping Beauty Waltz by Peter Ilyitch Tchaikovsky
6. The Sorcerer's Apprentice by Paul Abraham Dukas
7. Singing Games - #1, #2, #3, Bowmar Records
8. Our First Songs to Sing with Descants - Bowmar Records
9. Very Easy Descants - Bowmar Records
10. Learn to Play the Autoharp - Bowmar Records
11. Let's Sing A Round - Bowmar Records
12. Sing a Song of Holiday and Seasons - Bowmar Records
13. Sing a Song of Home, Neighborhood and Community - Bowmar Records
14. The Blue Danube by Johann Strauss
15. Burl Ives
16. Dance-a-Story series - RCA

BIBLIOGRAPHY

Making Music Your Own, Silver Burdett - Books 1, 2, 3

The Study of Music, Music Educators National Conference

Threshold to Music, Mary Helen Richards

Exploring Music, Holt, Rhinehart, Winston - Books 1, 2, 3

SINGING ACTIVITIES

Singing games:

These games are from Making Music Your Own by Silver Burdett - Book 1

1.	"Adam Had Seven Sons"	p. 5
2.	"Carrousel"	p. 133
3.	"Clap Your Hands"	p. 12
4.	"Don Juan Perquito"	p. 98
5.	"The Moon is Coming Out"	p. 28
6.	"The Muffin Man"	p. 23

Many others are found in the classified index.

Matching tones

Piano, bells, or other pitch producing instruments may be used. Play one or two tones. Let the group choose one child to sing the tone. You might want them to use the words "ding-dong", imitating the sound of a bell. When using two tones, start with a simple interval such as a third (e-c).

Let the child decide when correct.

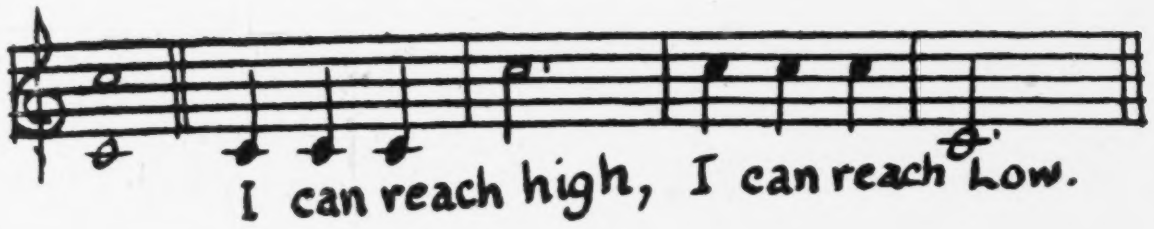
Always encourage the child, never say "that's wrong". Help him discover what to do to make his voice sound better. "What can be done to improve the sound?" Perhaps suggest singing a little higher or lower. Find something he did well and praise him for this, even though his tones were incorrect. Perhaps he sang out well, or his words were clear, or he had good posture.

Matching tones: (continued)

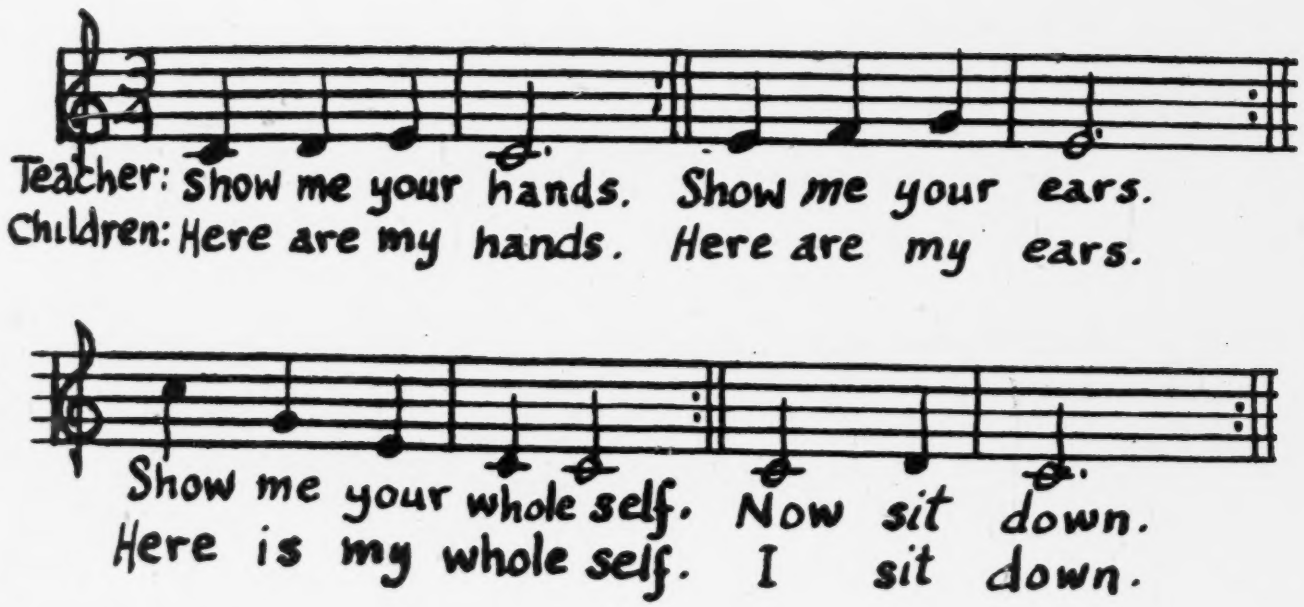
Matching tones is very important in the first grade. Here are some examples where the teacher sings the first phrase and a child answers, matching the same tone.

Matching tones: (continued)

For practice in hearing and singing octaves (eight-note intervals), this exercies can be used.

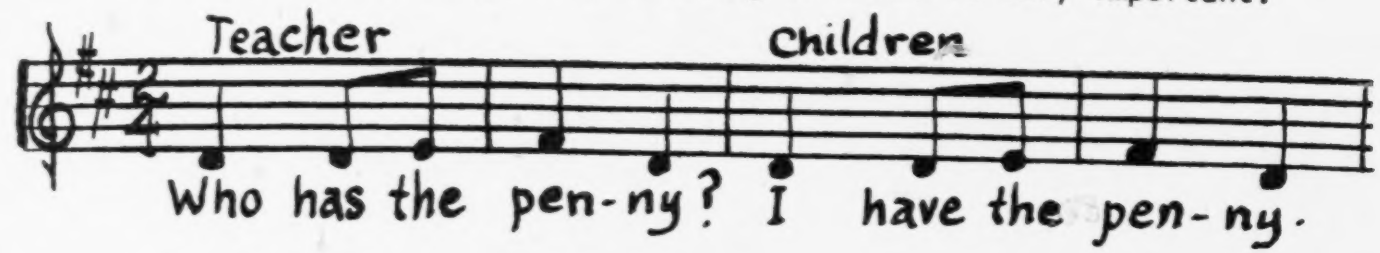


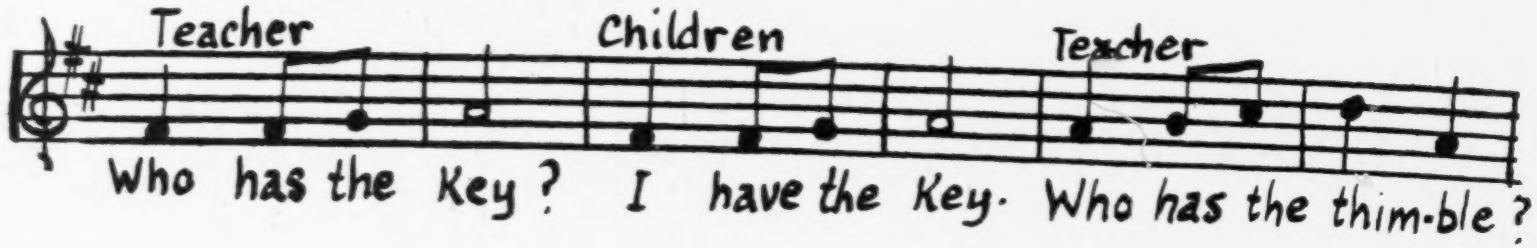
At first sing the first phrase (I can reach high) to the children and let them echo it. (Same with second phrase). Then let them echo the whole tune. Tell them to listen to their voices make a big jump. Be sure that they "tune their voices" and don't go too high or too low. It's fun to reach high with your whole body (stretch hands) and then reach low.

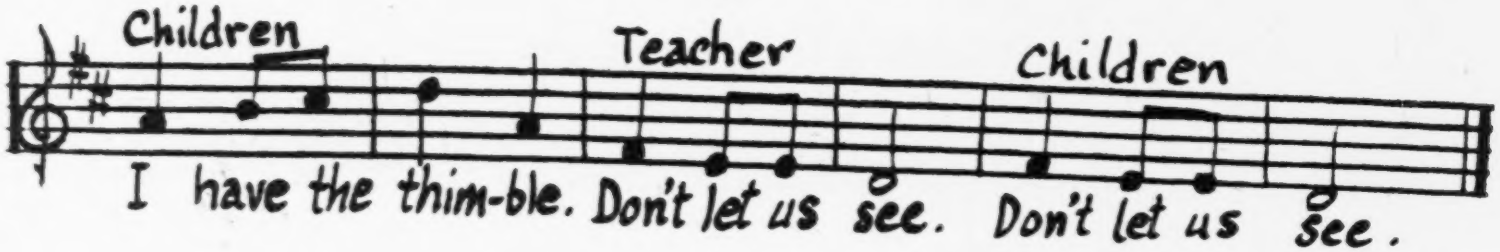
A good echo song:

Teacher: Show me your hands. Show me your ears.
Children: Here are my hands. Here are my ears.
Show me your whole self. Now sit down.
Here is my whole self. I sit down.

Be sure and do the correct motions with this song.

Here is another echo song where matching of tones is very important.







A game may be played with this song. The teacher gives a penny to one child, a key to another, and a thimble to still another. The children who have the various objects are to sing out when their turn comes. To continue, the teacher closes her eyes and the children give their objects to new children. Then the game starts over and the teacher sings the questions and the unknown children answer -- matching tones.

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LISTENING ACTIVITIES

Many integrated listening selections are listed in the index of Silver Burdett's Making Music Your Own, Book 1.

For example, "Marche Militaire" by Franz Schubert can be integrated with the "Battle Hymn of the Republic" found on p. 82 of the teacher's manual.

All the record selections from Silver Burdett should be available in your building.

Ear Training Games:

There are many of these types of games found in Book 1 of Making Music Your Own by Silver Burdett. One good example is the game used with "Whatever Can That Be?" on pp. 14 & 15 of the teacher's manual.

Another excellent ear-training exercise is tuning bottles. For further information see pp. 76-77 of teacher's manual of Silver Burdett, Book 1.

Listen to Musical Stories:

Examples:
1. "Tommy's Hiccups"
2. "Sparky's Magic Piano"
3. "Rusty in Orchestraville"

Dramatize the story. Correlate with art. The children may enjoy drawing or painting the characters of a musical story.

A worthwhile listening activity is as follows:

Have children close their eyes. Play a selection that changes dramatically in mood (from fast to slow or from loud to soft or vice-versa). Ask the children to raise their hands when they feel the mood of the music changing.

(Prerequisite: Discuss the meaning of mood in music.)

Children should become aware of listening for the beat. Songs or selections which lend themselves well to this activity are as follows: (They are found in Book 1 of Silver Burdett's Making Music Your Own.)

1. "Battle Hymn of the Republic" - p. 82

2. "Row, Row, Row Your Boat" - p.66
3. "Up She Rises" - p. 67
4. "I Am a Pretty Dutch Girl" - p. 64
5. "In Madrid" - p. 65

Other musical selections are:
1. Sleeping Beauty Waltz , by Peter Ilyitch Tchaikovsky
2. The Sorcerer's Apprentice , by Paul Abraham Dukas

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RHYTHM ACTIVITIES

Set a beat by clapping hands. Make sure all the children "feel" the beat. Chant names of people or cities. Listen for the strong beat or accent. Listen for quick parts or syllables. For example.

Nancy - Nancy - Nancy - Nancy
Mississippi - Mississippi - Mississippi - Mississippi
(the beats are underlined)

Do not let the beat change tempo (speed up or slow down).

Chant nursery rhymes together as a class. Let the children move (clap, step, etc.) to the beat of the music.

Good rhymes for this purpose are:
1. Eenie, meenie, miny, moe
2. Engine, Engine Number Nine
3. Hickory, dickory, dock
4. Sing a song of sixpence
(the beat is underlined)

For the complete rhymes see pp. 4-5 of Mary Helen Richards', Threshold to Music.

More practice in feeling the beat

Have one child at a time jump rope as the class chants a nursery rhyme. Good rhymes are "Wee Willie Winkle" and "Goosey, Goosey Gander". For the complete rhymes see p. 22 of Mary Helen Richards' Threshold to Music.

"Sing" easy, familiar songs with your feet.

Step the rhythmic pattern of these songs. For example, "Row, Row, Row Your Boat". Step (in place) the patterns as you sing the songs. The children will not be able to do this perfectly, but they should begin to feel the rhythm of a song.

This can be done by clapping the rhythm instead of stepping. For more information see Threshold to Music by Mary Helen Richards, p. 10.

INSTRUMENTAL ACTIVITIES

First-grade children love to experiment with sounds of all kinds. The use of rhythm instruments is to be encouraged. Some common instruments are:

Bells	Maracas	Gong
Cymbals	Sand Blocks	Tambourine
Drum	Sticks	Triangle
Finger Cymbals	Chimes	Tuned Bells
Tuned Bottles	Wood Block, etc.	

These all contribute to the child's sense of phrasing, rhythm, and tone discrimination. Uses of these instruments are classified on p. 152 in the teacher's manual.

If these instruments are not available some can be made by the children. See pages 14 through 31 of Music Handbook for Intermediate Grades.

CREATIVE ACTIVITIES - CREATING MUSIC

Add new words or verses to familiar songs.

Suggested songs or melodies:

1. "Baa, Baa, Black Sheep"
2. "The Farmer in the Dell"
3. "Here We Go Round the Mulberry Bush"
4. "Hickory Dickory Dock"
5. "Three Blind Mice"
6. "London Bridge"
7. "Mary Had a Little Lamb"
8. "Jingle Bells" (Chorus)
9. "Looby Loo"
10. "The Bear Went Over the Mountain"

Make up a tune for a familiar poem or nursery rhyme.

This can be done as a class project.

Good poems or rhymes are:

1. "Tom, Tom, the Piper's Son"
2. "Little Boy Blue"

3. "Mary, Mary Quite Contrary"
4. "Jack Be Nimble"
5. "Little Miss Muffett"
6. "Pussycat, Pussycat, Where Have You Been?"
7. "One, Two, Buckle My Shoe"

Dramatize musical selections. This can be done with songs the children sing, musical stories, or listening selections.

Some good examples are:
Bling Blang - p. 112
Come Up, Horsey - p. 44
Down the Mountainside We Go - p. 62
Five Angels - p. 46
Get On Board - p. 100
These and many others are located in Book 1 of Silver Burdett.

Create simple dances or movements to music.

Again this can be done as a class project or individually. Be sure to have the children set their dances or movements to the mood of the music. Stress listening for the beat or pulse and moving to it.

Sometimes it is fun to teach the whole class a simple dance a child has created.

In dramatizing or creating movements or dances to musical selections, it is a good idea to avoid telling the name of the selection or anything about it. Many times the name will influence the child's movements. The music should create the story or child's dramatization, not the title of a selection.

A good selection is: The Nutcracker Suite, by Tchaikovsky

READING MUSIC

Valuable references for teaching the reading of rhythm, melody, form and expressive qualities in music are found on pages 138-139 in the teacher's edition of Making Music Your Own, Book 1, and the Mary Helen Richards' charts.

SINGING ACTIVITIES

Singing Games

There are many songs which may be used as singing games. Some excellent selections are as follows:

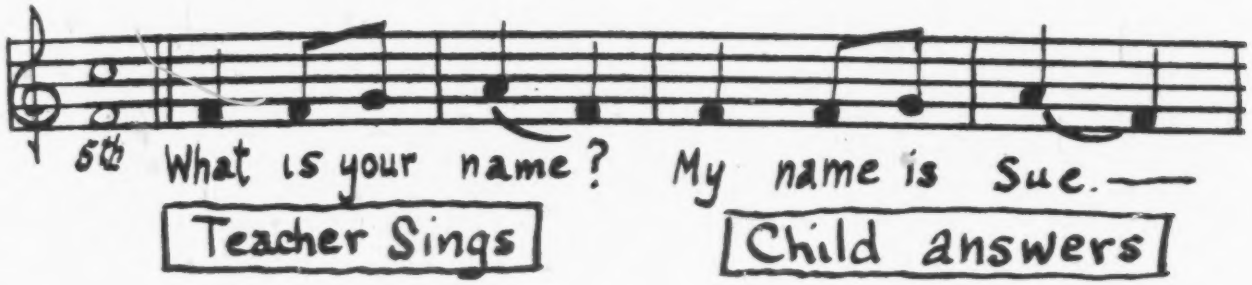
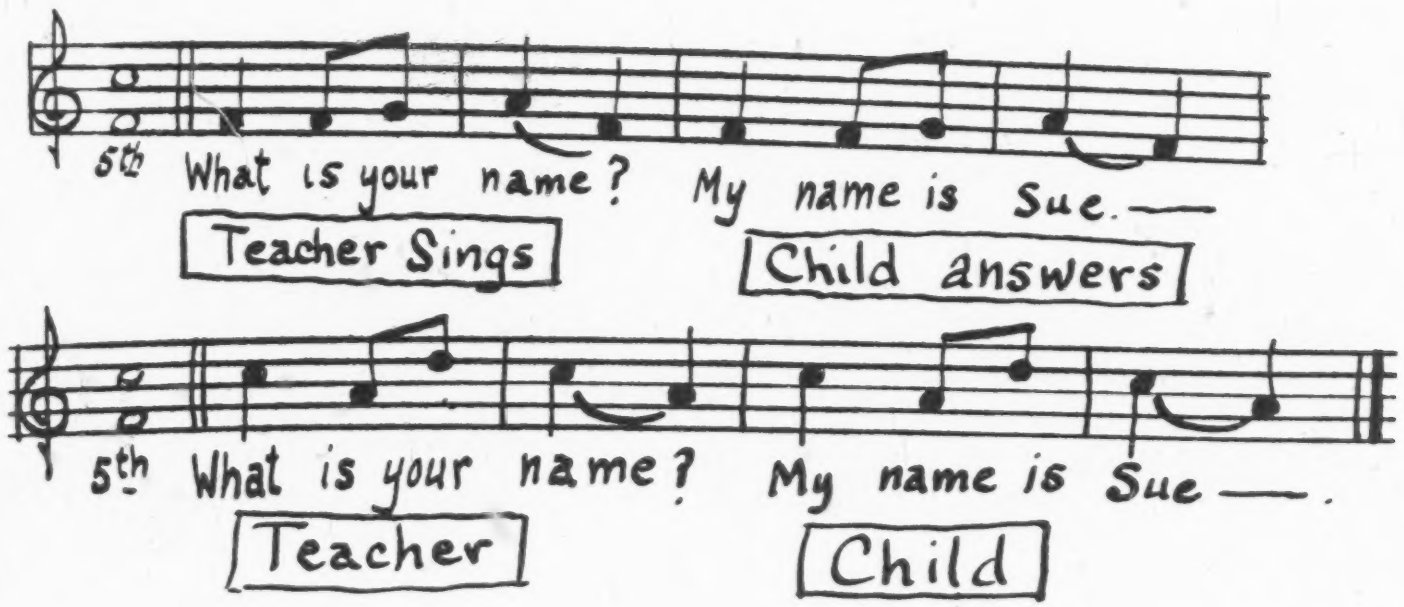
1. "Bingo" - p. 106
2. "Bounce High, Bounce Low" - p. 43
3. "Elephant Song" - p. 28
4. "Going Over the Sea" - p. 140
5. "Sheep Shearing" - p. 110
6. "Swing High" - p. 136

These and many other can be found in Silver Burdett's Making Music Your Own, Book 2.

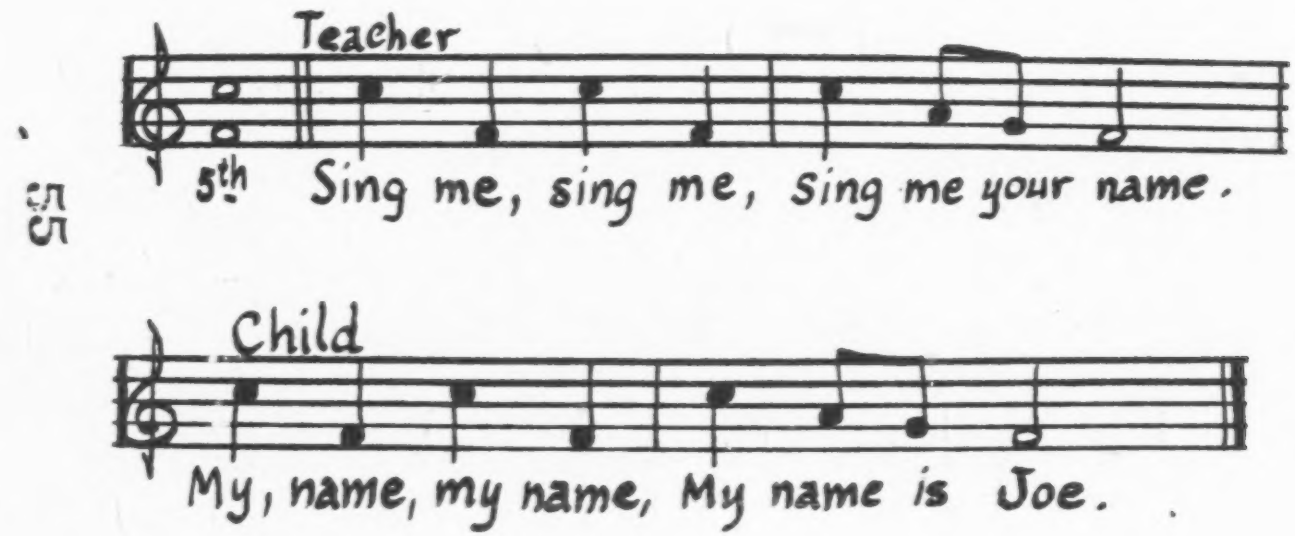
Melody Game:

Have a child hum or sing "loo" on the first phrase of a tune that is familiar to the class. Any child who recognizes the tune raises his/her hand. The person who gives the correct title then gets a turn to hum a different song, etc.

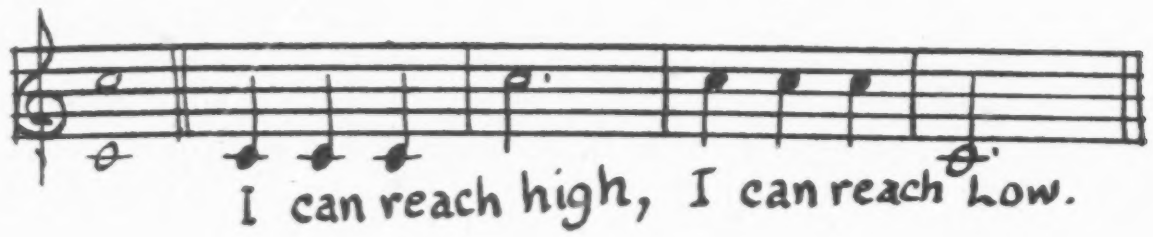
Matching tones:

Matching tones is important in the second grade. Here are some examples where the teacher sings a phrase and a child or children sing it back matching the tones they hear.

For variation, these words may be put to any melody. It's fun to let the children help create a tune.

It is also a good idea to let the children be the judge as to whether or not they matched the tones with their voices.

Here is another echo game.

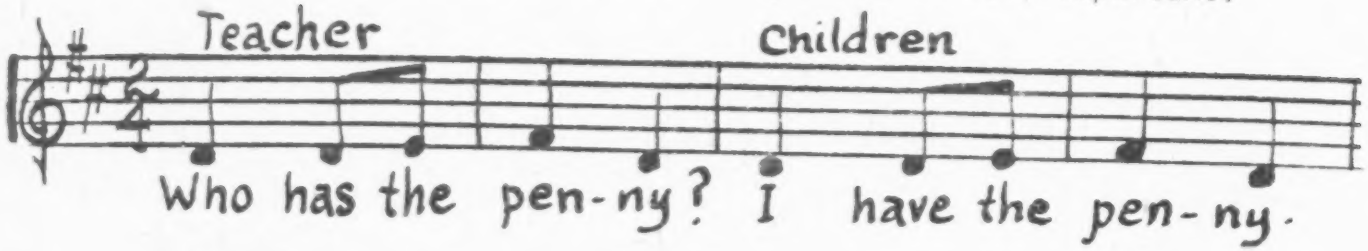


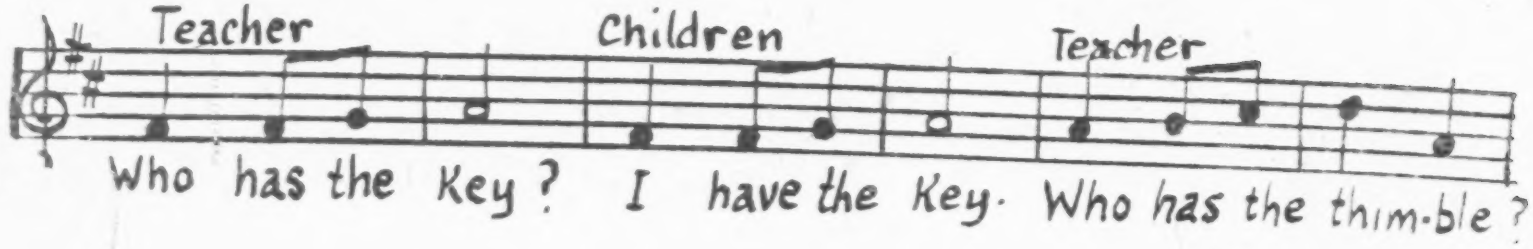
For practice in hearing and singing octaves (eight-note intervals), this exercise can be used.

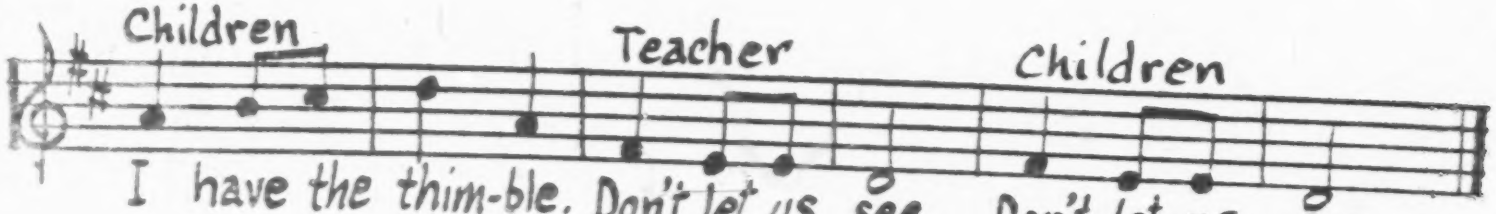


At first sing the first phrase ("I can reach high") to the children and let them echo it. (Same with second phrase). Then let them echo the whole tune. Tell them to listen to their voices make a big jump. Be sure that they "tune their voices" and don't go too high or too low. It's fun to reach high with your whole body (stretch hands) and then reach low.

Here is another echo song where matching tones is very important.







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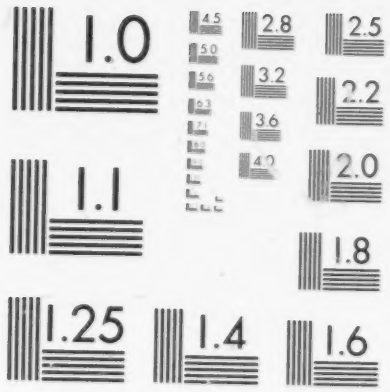

MICROCOPY RESOLUTION TEST CHART

NATIONAL BUREAU OF STANDARDS-1963-A

A game may be played with this song. The teacher gives a penny to one child, a key to another, and a thimble to still another. The children who have the various objects are to sing out when their turn comes. To continue, the teacher closes her eyes and the children give their objects to new children. Then the game starts over and the teacher sings the questions and the unknown children answer - matching tones.

Singing Solos:

In the second grade many children love to sing solo parts in songs. They have less inhibitions than older children and singing solo parts should be encouraged and allowed. Here are some good examples of solo-chorus songs. See Making Music Your Own, Book 2.

"A Tin-Go-Tin" - p. 149
"The Bed" - p. 124
"The Cook" - p. 127
"Gogo" - p. 38
"The Goose" - p. 112
"Hoosen Johnny" - p. 84
"The Mill" - p. 12
"Mister Frog Went A-Courtin'" - p. 92
"Old House" - p. 24
"The Old Woman & the Peddler" - p. 78
"Serafina" - p. 18
"Train Is A-Coming" - p. 46

Singing rounds:

A round is a song that is sung in two or more parts. The class is divided into two or more sections. Each section begins singing at a different time.

This is the beginning of two-part singing or harmony. It is a good idea in the second grade to limit round singing to two parts.

Some examples of songs suitable for round-singing are:

1. "Row, Row, Row Your Boat"
2. "Are You Sleeping?"
3. "Three Blind Mice"
4. "White Coral Bells" - p. 155, Silver Burdett's Making Music Your Own #3
5. "Brooms, Brooms" - p. 56, Mary Helen Richards' Threshold to Music

More two-part harmony for Grade 2

Divide the class into two parts. Have one group sing the melody of a song that the children know quite well. Tell the other group to hold one tone (usually "do") through the entire song. (This held tone is called a pedal point.) Suitable songs for this activity are:

1. "Row, Row, Row Your Boat"

2. "For Health & Strength"
3. Taps - "Day is Done"
4. "Brooms, Brooms" - Mary Helen Richards' Chart 40
5. "The Town Crier" - Mary Helen Richards' Chart 40
6. "When Johnny Comes Marching Home" - p. 86 - Silver Burdett, Book 2
7. "Twinkle, Twinkle Little Star"

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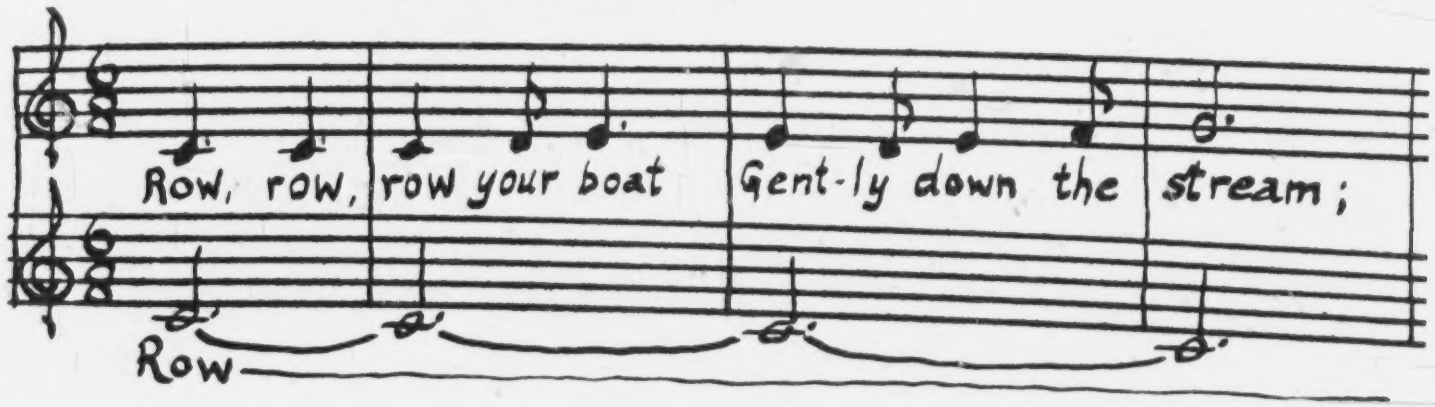
LISTENING ACTIVITIES

Many integrated listening selections are listed in the index of Making Music Your Own, Book 2 by Silver Burdett. For example, the "Waltzes Nos. 1 and 2" by Franz Schubert can be integrated with the song "Swing High". See pp. 136-137 of Book 2 - Silver Burdett for more information.

All the record selections from Silver Burdett should be available in your building.

Listen to musical stories:

Examples:

1. "Peter & the Wolf"
2. "Sparky's Magic Piano"
3. "Rusty in Orchestraville"
4. "Tubby the Tuba"

1. Dramatize the story.

2. Correlate the story with art. Let children make a mural or pictures depicting the characters in the story and instruments heard.

Hearing a melody:

Have the children listen to a song they have learned. Play or sing it once more and have them join in on the ending.

Ask the question, "Does the end move to the low tonal center (down) or to the high tonal center (up)?"

This activity should be done with songs that definitely go up or down at the ending. Good examples are: Making Music Your Own, Book 2 by Silver Burdett.

Low Tonal Center	High Tonal Center
"Good-by, Old Paint" - p. 108	"Swing High" (optional notes) - p. 136
"The Porcupine" - p. 31	"The Goose" - p. 112

Listening for the beat in music:

Children should become aware of listening for the beat. Songs or selections which lend themselves well to this activity are as follows:

1. "America" - p. 3
2. "Oh, Susanna" - p. 9
3. "Clap Your Hands" - p. 20
4. "The Porcupine" - p. 31
5. "All Night, All Day" - p. 145

These are found in Silver Burdett's Making Music Your Own, Book 2.

Other musical selections are:

1. Sleeping Beauty Waltz, by Peter Ilyitch Tchaikovsky
2. The Sorcerer's Apprentice, by Paul Abraham Dukas
3. The Toy Symphony, by Joseph Haydn
4. "Gypsy Dance" from The Carmen Suite, by Georges Bizet

The Toy Symphony by Joseph Haydn:

Tell the class the story of Joseph Haydn, as follows:

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Papa Haydn lived about 200 years ago in a country called Austria. He had a job working for a prince. This prince liked music very much, and Papa Haydn enjoyed composing music for him. Papa Haydn liked to play jokes on people. He lived in the prince's castle. See how many toys the children can hear.

See Threshold to Music - p.32.

Symphony No. 94 Surprise Symphony by Joseph Haydn:
Second Movement, "Andante"

This is a great piece of music for young children. To stimulate interest the story may be told of how people would fall asleep during Haydn's minuets. To

counteract this, he wrote the Surprise Symphony where a very loud chord wakes the slumbering listeners. The children should be told ahead of time to listen for the surprise (the chord).

See p. 54 of Threshold to Music for more information.

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RHYTHM ACTIVITIES

Set a beat by clapping hands. Make sure all the children "feel" the beat strongly. Chant names of people, cities, states, etc. Listen for the strong beat or accent. Listen carefully for parts that are said more quickly. For example:

1. Mary, Mary, Mary, Mary
2. California, California, California, California
3. Washington, Washington, Washington, Washington

(The beats are underlined)

Feeling the beat:

Further practice in "feeling the beat" is to chant nursery rhymes or poems and move to the beat. Good rhymes are:

1. Engine, Engine, Number Nine
2. Sing a Song of Sixpence
3. Here We Go Round the Mulberry Bush

(The beat is underlined)

For more information see pp. 4-5 of Mary Helen Richards' Threshold to Music.

More practice in feeling the beat:

Have one child at a time jump rope as the class chants a nursery rhyme. Good rhymes are "Wee Willie Winkle" and "Goosey, Goosey Gander". Many others are appropriate. See p. 22 of Threshold to Music.

Feeling the accent:

Beats have a natural tendency to form groups. The first beat in a group is stressed. This stress is called an accent. In the song below, the accent is underlined. Sing the song with the class. Emphasize the accent by stamping your foot hard on the words "bear" and "see". (The children will like to hear you say, "Step hard on the bear".)

The bear went over the mountain.
The bear went over the mountain.
The bear went over the mountain.
To see what he could see.

Have the children walk the beat and feel the accents and the beats. Then tell them to bend their knees each time there is an accent. (See p. 6 of Threshold to Music.)

Hearing and feeling the meter:

Play, sing, or hum a song; for example, "Race You Down the Mountain" p. 95 of Silver Burdett, Book 2. Clap as you sing.

Say, "Does this tune move in twos or threes? Think of the strong beat as 'one'. When you know raise your hand." (This particular song moves in twos - that is, there are two beats to each measure.)

This activity may be done with any song in 2/4 or 3/4 meter.

Good 2/4 meter songs	Good 3/4 meter songs
"Clap Your Hands" - p. 20	"We Wish You a Merry Christmas" - p. 65
"The Porcupine" - p. 31	"Winter, ade!" - p. 99
"We're Going Round the Mountain" - p. 39	"Good-by, Old Paint" - p. 108
"Mister Frog Went A-Courtin'" - p. 92	"Sheep Shearing" - p. 110
"Marching to Pretoria" - p. 116	"The Cook" - p. 127

All these songs are located in Silver Burdett, Book 2.

Feeling phrases in music:

A phrase is a musical thought that is part of a musical sentence. For more information see p. 7 of Threshold to Music.

A good activity in feeling phrases is having the children turn to the left, and then to the right on the various phrases. For example:

Turn to left...Clap, clap, clap your hands,
Turn to right...Clap your hands together.
Turn back to left...Clap, clap, clap your hands,
Turn back to right...Clap your hands together.

This activity may be done with any song where phrases are easily determined.

Feeling rhythmic patterns:

Clapping game - The teacher claps the rhythm (not the beat) of a song the class has already learned. (The first phrase is all that need be clapped, but the whole song may be clapped if you so desire). The child who gives the correct title is the winner. Have everyone sing and clap the rhythm of the song together. Continue the game by letting the winner clap the rhythm to a different song.

Prerequisites of game:

1. Make sure you and the children know the difference between the rhythm of a song and the beat of a song.
   The rhythm is the pattern of long and short notes.
   The beat is the pulse of the "heartbeat" of the music.
2. Rhythm patterns of many songs should be clapped before attempting this game.

A variation of the "clapping game" is stepping the rhythmic patterns of the songs. This is more difficult to do, and the children may not be able to do this perfectly. Therefore, very simple songs (as far as rhythm goes) should be chosen. See p. 10 of Threshold to Music.

Feeling the rhythm or beat without singing:

Try feeling the rhythm or beat of a whole song without playing, clapping, singing, etc. - just feeling it inside. Set a strong beat in twos, threes, or fours, (whatever the meter of the song is) by clapping it out loud. As soon as you think the class feels the beat strongly, say the first word of the song. At this point stop clapping, but think the rhythm (the words of the song) and the beat inside yourselves.

See p. 10 of Threshold to Music for more details.

Feeling the beat and rhythm simultaneously:

When the children have been successful in feeling the beat and feeling the rhythm of a song, this activity may be tried.

It is possible for the children to move to both the beat and the rhythmic pattern of a song simultaneously. To help them accomplish this have them:

1. Sing the song together. (Choose a song they know quite well.)
2. Sing the song and step the beat.
3. Sing the song, step the beat, and clap the rhythmic pattern of the words.

Suggested songs include "Here We Go Round the Mulberry Bush" or "Brother John".

PLAYING INSTRUMENTS

Second grade children enjoy using rhythm instruments.*

In Book 2 of Silver Burdett there are many songs that lend themselves well to instrumental accompaniments. For example:

Drum -- "Marching to Pretoria" - p. 116
Finger cymbals -- "En Cadiz" - p. 75
Sticks -- "The Clever Monkey" - p. 150
Tambourine -- "Abreme la puerta, nina" - p. 122
Triangle -- "The Little Prince" - p. 71
Tuned bells or piano -- "The Old Woman and the Peddler" - p. 78

See the classified index for more details.

*See the section in this guide on "Using Rhythm Instruments".

The Bottle Scale

An excellent activity for second graders is creating a bottle scale (see pp. 44-45, Book 2 of Silver Burdett). Any type of bottle may be used. One can blow across the top of the bottle or hit the bottle with a hard mallet (a spoon can be used). Tune the bottles by adding certain amounts of water. There are several songs that are suitable for use with the bottle scale accompaniment. See the classified index of Book 2, Silver Burdett for a list of good songs.

This activity can be correlated with a science unit on sound.

CREATIVE ACTIVITIES - CREATING MUSIC

Add new words or verses to familiar songs.

Suggested songs or melodies:

1. "Baa, Baa, Black Sheep"
2. "The Farmer in the Dell"
3. "Here We Go Round the Mulberry Bush"
4. "Hickory Dickory Dock"
5. "Three Blind Mice"
6. "London Bridge"
7. "Mary Had a Little Lamb"
8. "Jingle Bells" (Chorus)
9. "Looby Loo"
10. "The Bear Went Over the Mountain"

Make up a tune for a familiar poem or nursery rhyme.

This can be done as a class project. Good poems or rhymes are:

1. "Tom, Tom the Piper's Son"
2. "Little Boy Blue"
3. "Mary, Mary Quite Contrary"
4. "Jack Be Nimble"

5. "Little Miss Muffet"
6. "Pussycat, Pussycat, Where Have You Been?"
7. "One, Two, Buckle My Shoe"

Dramatize musical selections.

Children can dramatize songs they sing, musical stories, or other listening selections.

Some good examples are:
"The Bed" - p. 124
"Cotton Needs Picking" - p. 6
"Gogo" - p. 38
"In the Barnyard" - p. 10
"Mister Frog Went A-Courtin'" - p. 92
"The Porcupine" - p. 31
"Race You Down the Mountain" - p. 95

These and many others may be located in Book 2 of Silver Burdett's Making Music Your Own.

Create simple dances or movements to music.

Again this can be done as a class project or individually. Be sure to have the children set their dances or movements to the mood of the music. Stress listening for the beat or pulse and moving to it.

Sometimes it is fun to teach the whole class a simple dance a child has created.

In dramatizing or creating movements or dances to musical selections, it is a good idea to avoid telling the name of the selection or anything about it. Many times the name will influence the child's movements. The music should create the story or child's dramatization, not the title of a selection.

A good selection is:

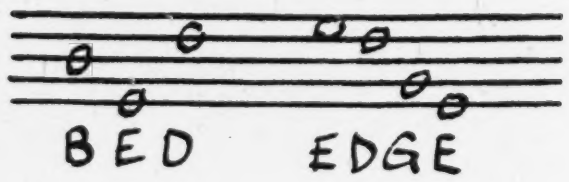
The Nutcracker Suite, by Tchaikovsky

READING MUSIC

A useful exercise for developing letter name recognition.

Have students list all the words they can think of spelled with the seven musical letter names. (BED, CAD, BAD, EDGE)

Later place the words in note form on the staff.



Valuable references for teaching the reading of rhythm, melody, form and expressive qualities in music are found in the Mary Helen Richards' teachers manual and charts.

SINGING ACTIVITIES

Singing Games

Games children can play and sing together help create a feeling of music.

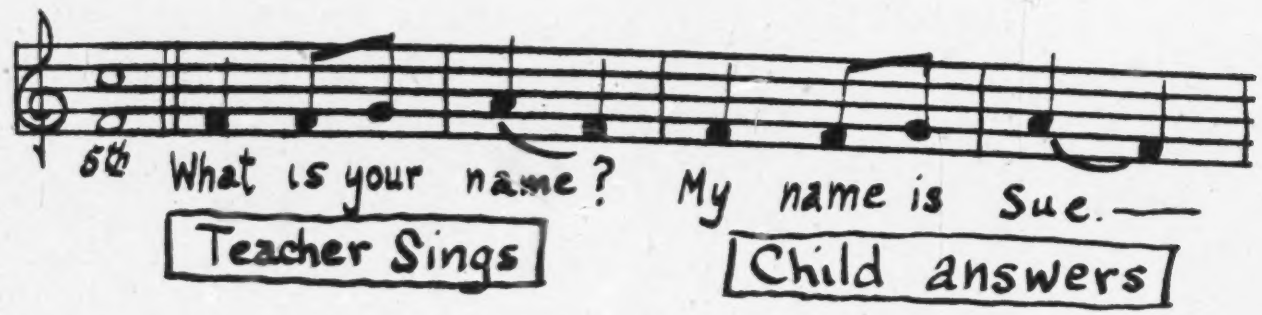
Some examples of these may be located in Making Music Your Own, Book 3.
- "Ambos a dos" - p. 86
- "Bingo" - p. 106
- "Hawaiian Rainbows" - p. 152
- "Paper of Pins" - p. 88
- "Race You Down the Mountain" - p. 29
- "Rain Dance" - Appendix No. 104
- "Sheep Shearing" - p. 14
- "Teru Teru Bozu" - p. 157
- "Ton Moulin" - p. 120

Melody Game

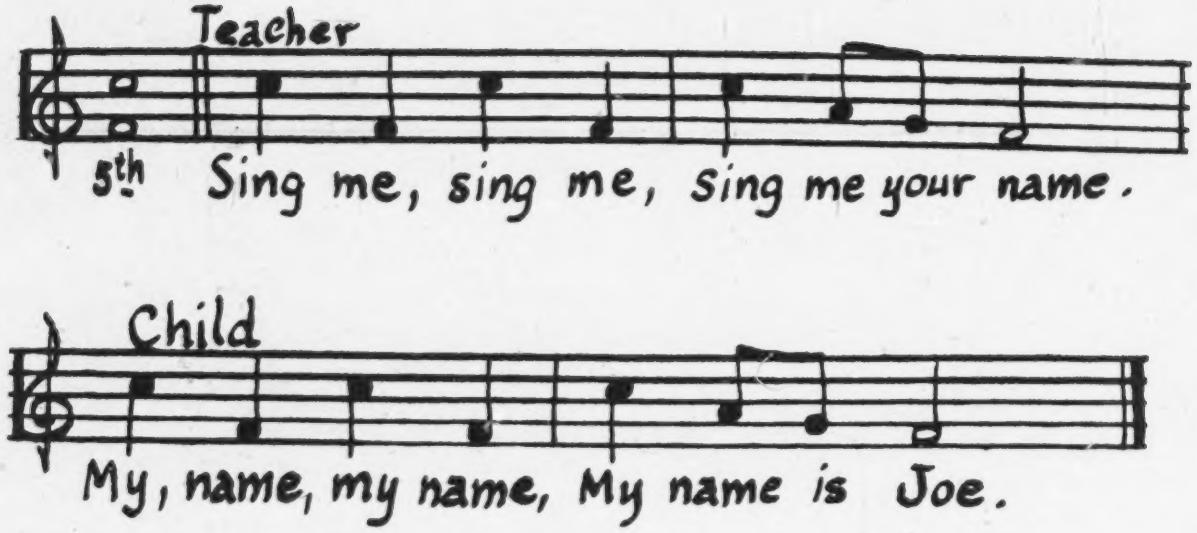
Have a child hum or sing "loo" on the first phrase of a tune that is familiar to the class. Any child who recognizes the tune raises his/her hand. The person who gives the correct title then gets a turn to hum a different song. The game continues in this fashion.

Matching tones:

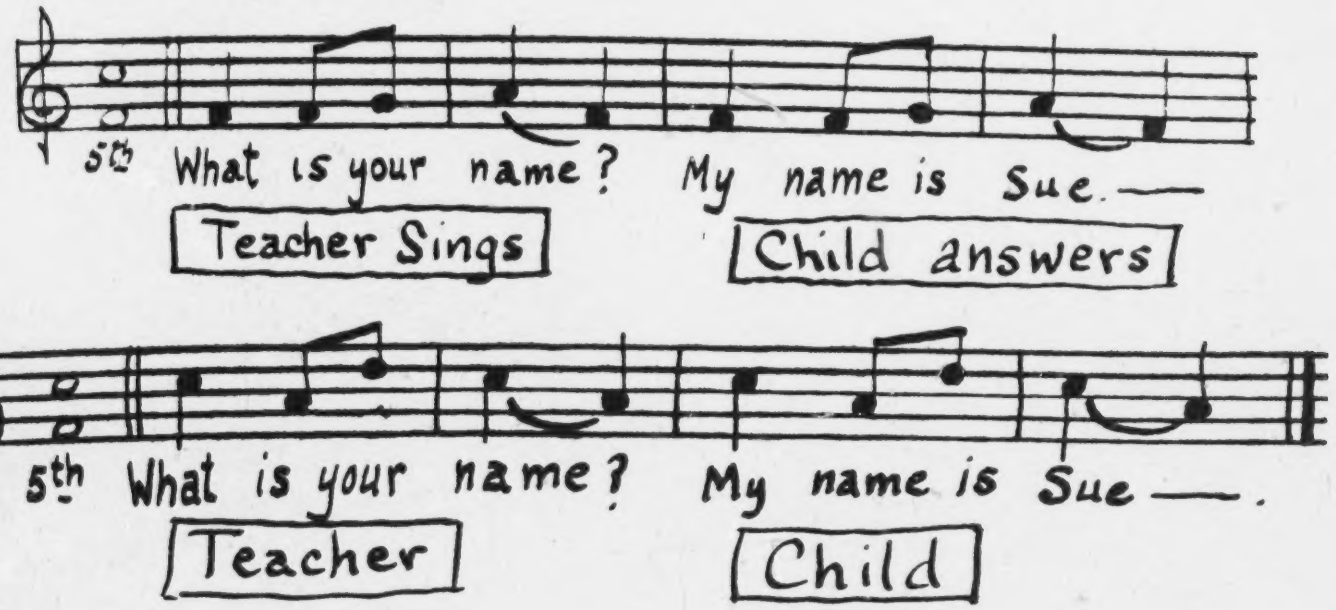
Matching tones is important in the third grade. Here are some examples where the teacher sings a phrase and a child or children sing it back matching the tones they hear.

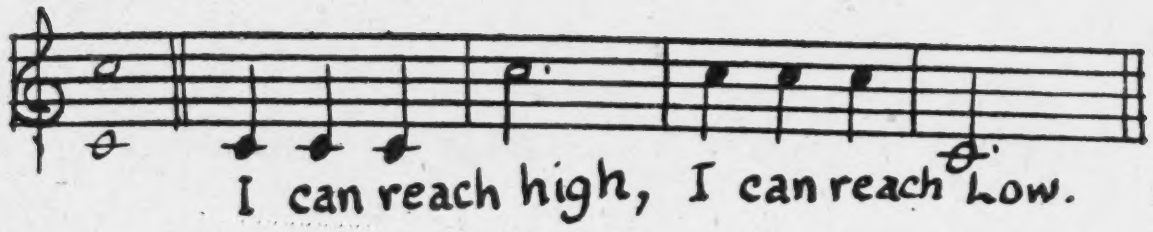


Here is another echo game.



The children may make up new words to these echo games.

For variation, these words may be put to any melody. It's fun to let the children help create a tune.

It is also a good idea to let the children be the judge as to whether or not they matched the tones with their voices.



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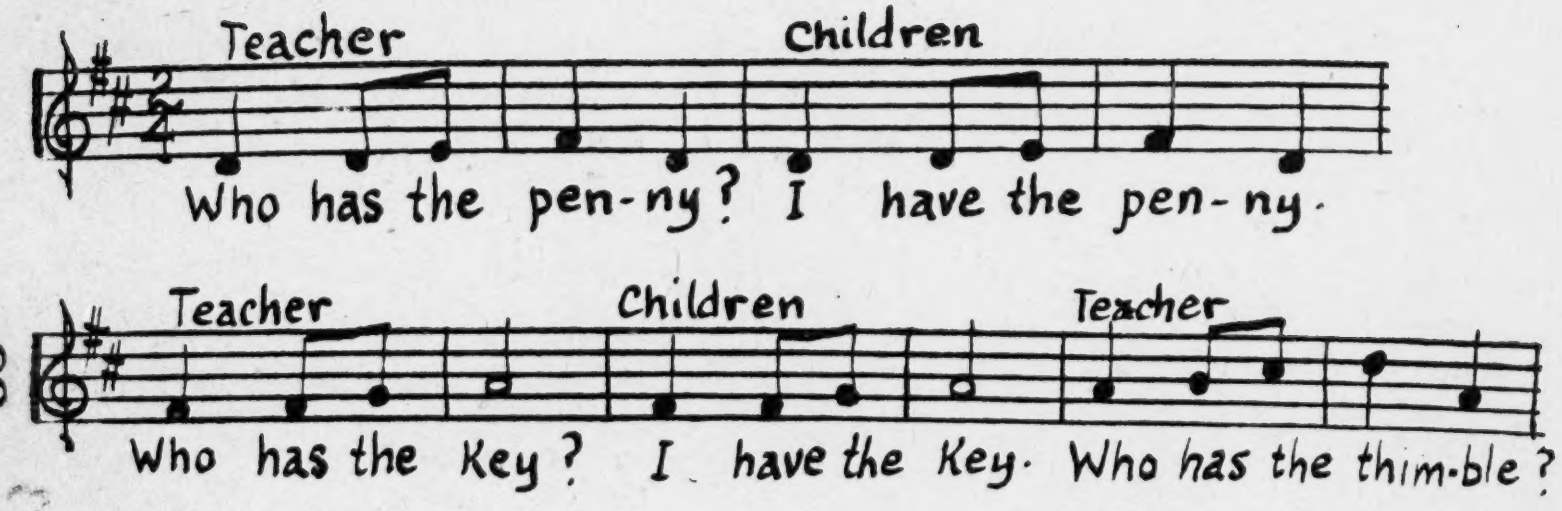
Teacher
Children
Who has the pen-ny? I have the pen-ny.
Teacher
Children
Teacher
Who has the Key? I have the Key. Who has the thim-ble?
Children
Teacher
Children
I have the thim-ble. Don't let us see. Don't let us see.

Singing Solos

Most third graders are very anxious to sing alone. This should be encouraged. Many songs have a solo-chorus arrangement or possibilities which you will want to use. See Book 3, Silver Burdett.

1. "Andulko" - p. 119
2. "Billy Boy" - p. 110
3. "Children, Go Where I Send Thee" - p. 68
4. "Good Mornin', Ladies All: - p. 4
5. "Hand Me Down" - p. 80
6. "I Caught a Rabbit" - p. 106
7. "Michael, Row the Boat Ashore" - p. 77
8. "One Man Shall Mow My Meadow" - p. 12

Encourage all children, at various times, to sing alone or in small groups. This experience will help a child develop confidence in his/her own singing voice.

Singing Rounds & Two-Part Songs

A round is a song that is sung in two or more parts. The class is divided in two or more sections. Each section begins singing at a different time.

This carries on a part-singing and when the children have good control of two-part rounds, they may begin three parts.

There are a number of good rounds in Silver Burdett, Book 3.

1. "Christmas is Coming" - p. 60
2. "The Donkey" - p. 125
3. "Down at the Station" - p. 133
4. "For Health and Strength" - p. 43
5. "Frere Jacques" - p. 5
6. "The Jog Trot" - p. 139
7. "Kookaburra" - p. 146
8. "Scotland's Burning" - p. 33
9. "There Was an Old Woman" - p. 73
10. "White Coral Bells" - p. 155

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When the children feel secure singing rounds, introduce simple two- and three-part songs.

Some interesting ones are in Threshold to Music.

1. "The Sea" - p. 60
2. "Go Tell Aunt Rhody" - p. 79
3. "Mister Frog" - p. 81
4. "All Night, All Day" - p. 76 (charts)
5. "Daniel and the Lions" - p. 100
6. "Christmas Bells" - p. 129

More Two-Part Harmony for Grade 3

Divide the class into two parts. Have one group sing the melody of a song (one the children know quite well) and the other group hold a tone (usually "do") through the entire song. (This held tone is called a pedal point.)

Suitable songs for this activity are:

1. "The Town Crier" - Mary Helen Richards' Charts 38-39
2. "Brooms, Brooms" - Mary Helen Richards' Chart 40
3. "For Health and Strength" - Making Music Your Own, p. 43
4. "The Donkey" - Making Music Your Own, p. 125
   You may want to try singing "Hee-Haw" on the held tone.

LISTENING ACTIVITIES

Many integrated listening selections are listed in the index of Making Music Your Own, Book 3 by Silver Burdett. For example, "Scherzo" by Eugene Bozza can be integrated with "Skin and Bones" - page 36.

All the record selections from Silver Burdett should be available in your building.

There are several special listening lessons that introduce the various instruments of the orchestra and band located in Making Music Your Own by Silver Burdett, Book 3. These lessons are extremely worthwhile and should be used. Some examples are:

"Listening to a Family of Recorders" - p. 21
"Listening to Brass Instruments" - p. 82
"Listening to Stringed Instruments" - p. 117
"Listening to Woodwind Instruments" - p. 134
"Listening to the Harpsichord" - p. 94

Listen to musical stories

Good examples:

1. "Peter & the Wolf"
2. "Sparky's Magic Piano"
3. "Rusty in Orchestraville"
4. "Tubby the Tuba"
5. "Tommy's Hiccups"

1. Dramatize the story.

2. Correlate the story with art. Let children make a mural or pictures depicting the characters of the story and the musical instruments heard.

3. As a class project, the musical or rhythmic notation of the main melody or theme could be written. For example:

"Peter & the Wolf"

Listening for the beat in music

Children should be aware of hearing and feeling the beat. Songs or selections which have a strong beat are:

1. "America, the Beautiful" - p. 2
2. "Give Me a Song to Sing" - p. 7
3. "Marching to Pretoria" - p. 10
4. "Scotland's Burning - p. 33
5. "One Day My Mother Went to the Market" - p. 42
6. "Down in the Valley" - p. 118

Other musical selections are:

1. Sleeping Beauty Waltz, by Tchaikovsky
2. The Sorcerer's Apprentice, by Dukas
3. The Toy Symphony, by Haydn
4. "March in D", from Suite in D, by Bach

The Toy Symphony by Joseph Haydn:

Tell the class the story of Joseph Haydn, as follows:

Papa Haydn lived about 200 years ago in a country called Austria. He had a job working for a prince. This prince liked music very much and Papa Haydn enjoyed composing music for him. Papa Haydn liked to play jokes on people. He composed the music for parts of this symphony using the toys of the children who lived in the prince's castle. See how many toys the children can hear.

See Threshold to Music, p. 32.

Symphony No. 94 Surprise Symphony by Joseph Haydn
Second Movement, "Andante"

This is a great piece of music for young children. To stimulate interest, the story may be told of how people would fall asleep during Haydn's minuets. To counteract this, he wrote the Surprise Symphony where a very loud chord wakes the slumbering listeners. The children should be told ahead of time to listen for the surprise (the chord). See p. 54 of Threshold to Music for more information.

RHYTHM ACTIVITIES

Feeling the beat

Set a beat by clapping hands. Make sure all the children "feel" the beat strongly. Chant names of people, cities, states, etc. Listen for the strong beat or accent. Listen carefully for parts that are said more quickly. For example:

in twos	1.	Tommy, Tommy, Tommy, Tommy
in threes	2.	Baltimore, Baltimore, Baltimore, Baltimore
in fours	3.	Tallahassee, Tallahassee, Tallahassee, Tallahassee

(The beats are underlined)

Be careful. Don't let the beat change by speeding up or slowing down.

More practice in feeling the beat

Have one child at a time jump rope as the class chants a poem or nursery rhyme. Let the children judge whether or not he/she felt the beat.

Good poems or rhymes are:
"Wee Willie Winkle"
"Goosey, Goosey Gander" (See Threshold to Music, p. 22)

For variation: The rhymes can be speeded up and chanted in double time while the skipper does "red hot peppers". The important thing is to make sure the children feel the beat of the rhyme.

Feeling the accent

Beats have a natural tendency to form groups. The first beat in a group is stressed. This stress is called an accent. In the song below, the accent is underlined. Sing the song with the class. Emphasize the accent by stamping your foot hard on the words "bear" and "see". (The children will like to hear you say, "Step hard on the bear".)

The bear went over the mountain.
The bear went over the mountain.
The bear went over the mountain
To see what he could see.

Have the children walk the beat and feel the accents and the beats. Then tell them to bend their knees each time there is an accent. (See Threshold to Music, p. 6)

Hearing and feeling the meter

Children in the third grade should be aware that songs move in twos, threes, or fours. (2/4, 3/4, and 4/4)

Sing a song to the children. Clap as you sing. Say, "Does this tune move in twos, threes or fours? Think of the strong beat or accent as 'one' and feel how many beats come between the accents of 'ones'. When you know, raise your hand."

Songs that move in twos: (Making Music Your Own, Book 3)

1. "Oh, Susanna" - p. 8
2. "Marching to Pretoria" - p. 10
3. "Night Herding Song" - p. 19
4. "Sh To-ra-dah-dey" - p. 32

Songs that move in threes:

1. "Sheep Shearing" - p. 14
2. "Autumn" - p. 53
3. "Springfield Mountain" - p. 107
4. "Clouds" - p. 154

Songs that move in fours:

1. "Come, Ye Thankful People, Come" - p. 54
2. "O Come All Ye Faithful" - p. 61
3. "Little Lady from Baltimore" - p. 78
4. "Au clair de la lune" - p. 123

Feeling rhythmic patterns

Clapping game - The teacher claps the rhythm (not the beat) of a song the class has already learned. (The first phrase is all that need be clapped, but the whole song may be clapped if you so desire.) The child who gives the correct title is the winner. Have everyone sing and clap the rhythm of the song together. Continue the game by letting the winner clap the rhythm to a different song.

Prerequisites of game:

1. Make sure you and the children know the difference between the rhythm of a song and the beat of a song.
   The rhythm is the pattern of long and short notes.
   The beat is the pulse or the "heartbeat" of the music.
2. Rhythm patterns of many songs should be clapped before attempting this game.

A variation of the "clapping game" is stepping the rhythmic patterns of the songs. This is more difficult to do, and the children may not be able to do this perfectly. Therefore, very simple songs (as far as rhythm goes) should be chosen. See Threshold to Music, p. 10.

Feeling phrases in music

A phrase is a musical thought that is part of a musical sentence. For more

information, see pages 3-8 of Threshold to Music by Mary Helen Richards. In teaching the feeling of phrases, the children may turn to left on one phrase, right on the next and so on. They may make arm motions showing the feeling as half circles.

"Sandy Lane" - p. 41
"Au clair de la lune" - p. 123
"Chicka Hanka" - p. 132
"Hawaiian Rainbows" - p. 152
"Clouds" - p. 154
"Al'animo" - p. 163

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Feeling the rhythm or beat without singing

Try feeling the rhythm or beat of a whole song without playing, clapping, singing, etc. - just feeling it inside. Set a strong beat in twos, threes, or fours, (whatever the meter of the song is) by clapping it out loud. As soon as you think the class feels the beat strongly, say the first word of the song. At this point stop clapping but think the rhythm (the words of the song) and the beat inside yourselves. See p. 10 of Threshold to Music for more details.

When the children have been successful in feeling the beat, meter (accent), rhythmic pattern, and phrases of a song, the following activity may be tried. It is possible for children to move to or feel these four components of rhythm simultaneously. To help them accomplish this, have them:

1. Sing the song together. (Choose a song they know quite well.)
2. Sing the song and step the beat.
3. Sing the song, step the beat, and feel the accent by bending their knees.
4. Sing the song, step the beat, feel the accent, and clap the rhythmic pattern of the words.
5. Sing the song, step the beat, feel the metric accent, clap the rhythmic pattern of the words, and turn the phrases. (Turn to the right with the first phrase, to the left with the second phrase, etc.)

Suggested songs include "Brother John", or "Jingle at the Window", p. 8 of Threshold to Music.

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Choral Reading

Choral reading is enjoyable for both the reader and the listener. In choral reading the best results are secured when several pupils read together. The readers might be grouped according to the pitch of their voices - high, medium, and low. There may be one or two pupils in a class who can act as leaders of the choir as it reads.

Book 3 of Silver Burdett has several suggested poems that have a rhythm that lends itself to choral or choir reading. For example:

"Song of Summer" - p. 165
"Halloween" - p. 37
"How the Animals Dug a Well" - p. 138

PLAYING INSTRUMENTS

Third grade children will want to continue using rhythm instruments. See sections of this guide on rhythm instruments. In Silver Burdett, Book 3, there are many songs that lend themselves well to instrumental accompaniments. For example:

1. Tambourine - "Give Me a Song to Sing" - p. 7
2. Drum - "Marching to Pretoria" - p. 10
   "H'Atira" - p. 50
   "This Land is Your Land" - p. 96
   "Tinga Layo" - p. 137
3. "Surprise Instruments" - "Skin and Bones" - p. 36
4. Maracas - "El Nacimento" - p. 62
5. Tuned bells - "Christmas is Coming" - p. 60
   "Cascabel" - p. 72
   "This Land is Your Land" - p. 96
   "Rhythm in Melody" - p. 127
   "Hato Popo" - p. 158
   "The Little Sandman" - p. 160

Autoharp

Third grade children are ready to try accompaniments on the auto harp themselves. Begin with songs containing no more than two chords. See Silver Burdett, Book 3, pages 40-41. Some two-chord selections found in this text are:

1. "Andulko" - p. 119
2. "The Donkey's Last Will" - p. 124
3. "Down in the Valley" - p. 118
4. "Ha'Sukkah, Ma Yafah" - p. 47
5. "La Calle ancha" - p. 85
6. "Michand est tomb'e" - p. 122
7. "Polly Wolly Doodle" - p. 74

CREATIVE ACTIVITIES - CREATING MUSIC

Add new words or verses to familiar songs.

Suggested songs or melodies:

1. "Baa, Baa, Black Sheep"
2. "The Farmer in the Dell"
3. "Here We Go Round the Mulberry Bush"
4. "Hickory Dickory Dock"
5. "Three Blind Mice"
6. "London Bridge"
7. "Mary Had a Little Lamb"
8. "Jingle Bells" (Chorus)
9. "Looby Loo"
10. "The Bear Went Over the Mountain"

Make up a tune for a familiar poem or nursery rhyme.

This can be done as a class project.

Good poems or rhymes are:

1. "Tom, Tom, the Piper's Son"
2. "Little Boy Blue"
3. "Mary, Mary Quite Contrary"

4. "Jack Be Nimble"
5. "Little Miss Muffett"
6. "Pussycat, Pussycat, Where Have You Been?"
7. "One, Two, Buckle My Shoe"

Dramatize musical selections:

Children may dramatize songs they sing, musical stories, or other listening selections.

Some good examples are:
1. "Al'animo" - p. 163
2. "Ambassador, The" - p. 162
3. "Hawaiian Rainbows" - p. 152
4. "Teru, Teru, Bozu" - p. 157

These and many others may be located in Book 3 of Making Music Your Own by Silver Burdett.

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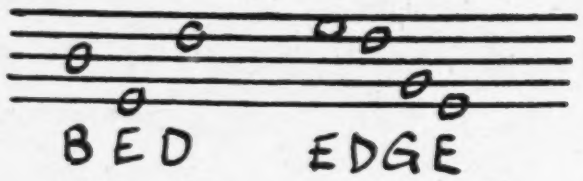

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